

POPULAR COMPOSITIONS FOR THE PIANOFORTE.

RED MEN'S MARCH	R. B. Hall.	10
SHIRIN (Oriental Dance)	C. J. Rockwell.	20
WEDDING OF THE LILY AND THE ROSE SCHOTTISCHE	W. A. Mack.	10
AFTER THE BALL WALTZ	Arr. C. Bohner.	10
BELLE OF CHICAGO MARCH	J. P. Sousa.	10
CAMPBELLS ARE COMING (Variations)	C. Grobe.	10
DANCE ROMANTIQUE (Jersey or Military Schottische)	F. E. Galbraith.	15
HEART AND HAND WALTZ (Easy)	J. Post.	10
BLUE BELLS OF SCOTLAND (Variations)	C. Grobe.	10
CORCORAN CADETS MARCH	J. P. Sousa.	10
HEART AND HAND POLONAISE (Easy)	J. Post.	15
INDEPENDENTIA MARCH	R. B. Hall.	10
MARJORIE (Skirt Dance)	L. Gray.	10
PRINCESS ROYAL SCHOTTISCHE	M. H. Rosenfeld.	15
ROSE SONG	J. A. Wallace.	50
DARKIE'S DREAM	G. L. Lansing.	10
CHRISTIAN ENDEAVOR	C. L. Eby.	10
WAY-SIDE CHAPEL (THE)	G. D. Wilson.	10
CHAPEL IN THE MOUNTAIN (THE)	G. W. Wilson.	10
TICKLED TO DEATH	Ch. Hunter.	10
TURKEY IN THE STRAW	Otto Bonnell.	10
BOWERY BUCK	Tom Turpin.	10
DREAMLAND WALTZ	C. Kinkel.	10
STAR OF THE SEA (<i>Reverie</i>)	A. Kennedy.	10
LOVE SONG	E. Nevin.	10
MERRY PEASANT	R. Schumann.	10

W. C. Galt & Co. Limited Toronto, Ont.

W. C. Galt

THE MERRY PEASANT.

Bold and sprightly.

R. SCHUMANN.

PIANO.

The musical score is written for piano and consists of three systems. Each system has a treble staff and a bass staff. The key signature is one flat (B-flat). The tempo/mood is 'Bold and sprightly.' The first system shows the beginning of the piece with a forte (f) dynamic. The second and third systems continue the melody and accompaniment. Fingerings are indicated by numbers 1-5. The score is written in a clear, legible hand with standard musical notation including notes, rests, and fingerings.

This page contains a handwritten musical score for a piece in B-flat major, consisting of four systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a treble staff with a melodic line and a bass staff with a supporting line. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* (forte) appears in the second measure of the bass staff.

System 2: The second system continues the piece. It includes a triplet of eighth notes in the treble staff of the first measure. A dynamic marking of *f* is present in the third measure of the bass staff.

System 3: The third system shows further development of the musical themes. A dynamic marking of *f* is visible in the second measure of the bass staff.

System 4: The fourth system concludes the piece. It features a triplet of eighth notes in the treble staff of the first measure. The notation ends with a double bar line.

The manuscript is written in black ink on aged, slightly discolored paper. The handwriting is clear and legible, with some corrections visible in the bass staff of the second system.

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50¢

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